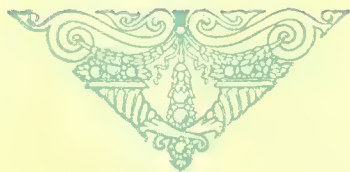




HOMES
Healthful
and
Beautiful



HOMES
*Healthful and
Beautiful*

*Or
The Art of Home
Decoration*

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A Colorful Hall Bids Welcome

AS the first and frequently the only room to which callers are admitted, a hall should always be marked by decorative distinction, cheerful color and fine furniture; for a gracious welcome to visitors will thereby be expressed. The average hall being inadequately windowed, a light-reflecting wall-finish such as ALABASTINE is particularly appropriate. As both cheerfulness and spaciousness are promoted by light-colored walls, dark colors should be banned in other than well-lighted halls. Incidentally, yellow—age-long symbol of sunshine!—is, in all its lovely variations, an ideal color for hall-walls, as its sunniness spells welcome.



Tint Nos.

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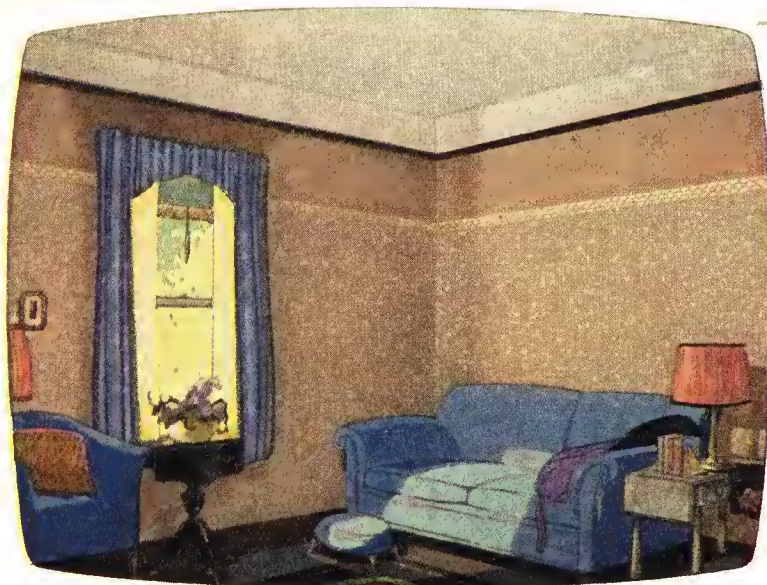
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HALL

AND BEAUTIFUL

Where Mellow Beauty Reigns

THE heart of the home, every living room should be: a place made beautiful by music, pictures, flowers and books, with sun-filled windows and a crackling fire for cheeriness, and ease-giving furniture for comfort. And, as a pleasant background for all the varied activities and furnishings of a living room, there should be walls of mellow beauty; preferably low-keyed in color and devoid of distracting pattern, though possibly enlivened by paneling or by stencilled borders defined in some contrasting color. Velvet-smooth in texture and diversified in hue, ALABASTINE provides a living room wall-finish of most engaging and artistic quality.



LIVING
ROOM



Tint Nos.

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Dull Rooms Made Bright—Small Rooms Enlarged

IT is, of course, not at all a difficult matter to make a small room larger or a dull room brighter by the alteration of partitions or the provision of additional windows. Structural changes, though, consume both time and money, to say nothing of inviting an upheaval of the household. They are, therefore, something which the average home-owner is quite willing to forego if some other remedial agent can be substituted. And color is a logical substitute for structural changes: an ever-ready instrument of proven efficacy, whereby the dulllest room can be made brighter and the smallest room much larger in effect.

In making dull rooms bright, walls of yellow can scarcely be surpassed. Indeed, any of the lighter colors that have yellow as an ingredient are both space-augmenting and light-giving in effect: hence they are suitable for the walls of either small or sunless rooms. Blue, gray and bluish-green, if very light, can also be depended on to increase the apparent size of small rooms; though, being cold in character, they should be reserved for rooms of sunny aspect. By matching the color of walls and woodwork, room-sizes can be still further magnified, as the uniformity of color renders the wall-openings less conspicuous.

Beautiful Rooms Make a Lovely Home

GRANTING that a chain is no stronger than its weakest link, there is surely ground for saying that a home is only as lovely as its least attractive room. As a matter of fact, no home can be considered lovely unless each room is beautiful, though neither the degree nor the type of beauty need be uniform throughout. The beauty of one room may rest entirely on decorative qualifications, and in another room on both usefulness and decoration. Thus, such utilitarian rooms as kitchens may be beautified by convenience and well-chosen color, yet without achieving the charm of living rooms, where a more ornamental phase of beauty is appropriately stressed.

As beauty can rarely be dissociated from color, the initial step towards attaining home beauty is the selection of agreeable color-schemes; thoughtfully planned, and with due regard for the physical character and purpose of each room, as well as the type of furniture to be used. The effective treatment of walls—the largest constituent of every room!—is of supreme importance. Ideally, the treatment should form a background for furnishings that may be colorful in the aggregate: pointing directly to the merits of patternless, soft-surfaced finishes.

Keeping Dining Room Wal

THE artistic furnishing of a dining room is no longer difficult, as furniture of general excellence is now available in an unprecedented variety of finishes, colors and sizes, and in an equally unrestricted range of prices. Even in the less expensive grades that include the popular painted cottage suites, modern dining room furniture usually follows traditional period precedents. On that account, it calls for settings of appropriate stylistic character, endowed with sufficient dignity to balance the formality inevitably suggested by all period furniture. To make meal-hours glad, that dignity should, however, invariably be interpreted in terms of cheerful color.



Tint Nos.

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and white—equal parts

DINING
ROOM

AND BEAUTIFUL

and Furniture in Harmony

ORDINARILY dark in color, most dining room furniture is not altogether cheerful in effect, however beautiful it may be. Draperies, chair-covers and rugs, on the other hand, are often cheerfulness itself; lively in color and spritely in pattern, a constant delight to the eye if advantageously displayed by a well-ordered background. And, as a background for jewel-colored patterns, there is always subtle flattery in broad expanses of unpatterned wall, made rich by a soft-hued ALABASTINE finish. The plain wall background is, too, no less complementary to period furniture, whether of ornate or chastely simple type, of painted, stained or natural finish.



BED
ROOM

Tint Nos.

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17

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Color Magic that is Yours to Command

AN undecorated room, fresh from the hands of builders or newly divested of its former decorations, is like the canvas of an artist: a thing that can be magically transformed by well-directed color or made mediocre by colors that lack appeal. The parallel ends there, however; for an unappealing picture can be easily altered or disposed of, whereas the average room must be endured for a considerable length of time, whether satisfying or otherwise in color-scheme. The selection of colors is, therefore, of far-reaching import. The amount of outside light and its source properly dictate the choice of color. Thus, for insufficiently-lighted or sunless rooms, light colors of warm suggestion are required; whereas darker colors of cool aspect are suited to sunny, many-windowed rooms.

Because of the large area involved, the wall-color should be chosen first. Preferably, it should be soft, rather than intense; and darker than the ceiling, though lighter than the floor. If patterned furnishings are to be employed, the wall-color can appropriately repeat some hue embodied in their design. Thus, with cretonne hangings of cream, patterned in apple green, mauve and rose, walls of apple green could not but be pleasing. Woodwork finishes and wall-colors often match nowadays. If not matched, they should be in accord. Hydrangea-colored walls would, for instance, be anomalous with brown oak woodwork, yet altogether charming with self-hued or ivory woodwork.

Harmony or Contrast the Background of Beauty

FROM three primary hues, yellow, red and blue, all other colors are derived. Orange is but yellow mixed with red: violet, a combination of red and blue: green, a mixture of blue and yellow. These are the so-called secondary colors. By further combinations, the tertiaries, russet, citrine and slate, are produced; thus completing a nine-hued scale of color. Successful home decoration demands the inclusion of the primaries in each color-scheme, as the three form a complete harmony. Harmony, however, is of twofold character: complementary and analogous.

The complement of any Alabastine tint contains the primary ingredients which are found in the other tints. Orange, product of yellow and red, complements blue: green, combining blue and yellow, complements red: violet, containing red and blue, complements yellow. In complementary harmonies, the complementary and basic colors are almost equally dominant, as in the use of violet draperies and carpets with parchment-yellow walls: really a harmony of contrast. An analogous harmony, instead, involves the dominance of related colors, merely enlivened by touches of the complementary color. Thus, in the yellow-walled room, draperies patterned in ivory, orange and green, and a rug of yellowish-green would be definitely related by yellow, needing only little spots of violet or rose for complement.

HOMES HEALTHFUL

When Morning Light Comes In

WHETHER or not the morning light brings sunshine is relatively unimportant when a bedroom is decorated in sunshiny colors that give zest to the earliest waking hours. Morning stimulation by gay colors is, indeed, nowadays an aim in bedroom decoration, as opposed to the former rule of colorings which only wooed repose. And, when all color-schemes are inevitably nullified by night, is not that a sensible reversal? As modern bedroom furniture frequently echoes the bright hues of plain or patterned window-drapes, upholstery fabrics and floor-coverings, ALABASTINE-finished walls, patternless and soft-colored, are especially commendable for contrast.



Tint Nos.

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BED
ROOM

AND BEAUTIFUL

Bright Walls Make Sunny Dispositions



NURSERY



Tint Nos.

39



12



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IN providing children with an inspirational environment, beauty of form and color should predominate in every nursery. Nor need this involve any lavish expenditure of either time or money, though it demands infinite care in planning and purchase. Bright-hued walls of ALABASTINE finish, for example, cost but little: yet, with woodwork of matching or contrasting color, they form a splendid basis for decorative schemes that embody any of the gaily-patterned accessories now so generally employed in nurseries, such as tiny chairs and tables realistically depicting animals, draperies decked with nursery rhyme designs of educational and esthetic value, and toys of riotous color.

Anytime Is Re-decorating Time

THE old idea of home decoration being a seasonal pursuit has, happily, been dispelled. Today, therefore, irrespective of the season, householders sensibly re-decorate their homes when the need arises, instead of waiting for the balmy days of spring or the ruddy days of autumn, which, before the era of vacuum cleaners and other labor-saving electrical devices, were an excuse for frightful orgies of house-cleaning and wholesale renovation. There is, of course, economic logic in removing the seasonal stigma and making decoration a year 'round possibility; for employment is so much more satisfactorily distributed, that the consequent relief from pressure almost inevitably results in greater individual efficiency on the part of those engaged in home decoration.

Anytime, then, is re-decorating time in the modern household. Why not now, therefore, restore to harmonious beauty the walls that have grown shabby or the walls which have faded unevenly? Objectionable patterns may prevail on certain walls. Again, the wall-colors of intimately-related rooms may be hopelessly at variance. It may be, too, that the present wall-color of some room was hastily chosen, and without proper thought for the exposure of the room, the furniture, the hangings and the rugs. Is there any time like the present for the pleasant task of home-beautifying?

You Can Hardly Believe It Costs So Little

YOU have a room of chill northerly outlook? Have you ever thought that walls of either apricot, yellow, cream or pale rose would make it fairly glow with warm color? Such changes, long recognized as desirable to harmonize color-scheme and room-exposure, may, however, have been deferred from time to time because of their potential cost. ALABASTINE, though, is both efficacious and inexpensive. Indeed, you can hardly believe it costs so little!

Alabastine is a specially prepared non-fading product that mixes in hot or cold water. Free from lumps, it is ready for use within a few minutes after mixing. It can be easily applied over rough or smooth plaster, Gyproc Wall Board, Beaver Board, burlap, cotton and metal, or over painted, shellaced or varnished surfaces.

Your hardware or paint dealer will supply you with color cards showing 21 beautiful tints and white. By intermixing, a great many shades can be produced. The various ways of handling and finishing are explained in the Alabastine Stencil Catalog.

Your walls can be made to harmonize with your furniture, draperies, rugs and other accessories at small cost. \$1.50 will buy 10 lbs. of Alabastine, which is sufficient to tint the ceiling and walls of an ordinary sized room.

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